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THE HOUSE OF THE CONCORD ANTIQUARIAN SOCIETY

HANDBOOK

CONCORD ANTIQUARIAN

SOCIETY

Concord, Massachusetts

BY HAZEL E. CUMMIN

with Introduction by

ALLEN FRENCH

President of the Society

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INTRODUCTION

IN 1930 the old collection of the Concord Antiquarian Society was installed in the new house which had been built for it. It was an unusual development which, through many years, thus brought the furniture to its permanent setting.

In the middle of the eighteen-hundreds a Concord "character," Cummings E. Davis, had the unusual crotchet of collecting antiques. Long before the value of such things was recognized, he gathered everything he could. In the period when black walnut was displacing mahogany, maple, and birch, and when old pieces were going to the attic or the junk man, Davis busied himself with picking them up. He was a poor man, and made his living in various ways. But he bought cheaply, or received as personal services, or even as gifts, heirlooms which many Concord families would today be glad to buy back at high prices. An oddity, and in his later days doubtless a little "queer," he brought his collection together in a crowded upper room in the courthouse, and, getting himself up in colonial costume and wig, he lived on his fees as a showman until he grew feeble.

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Then a few citizens, likewise in advance of their times, formed the Society and took over the collection, Davis and all. They bought the Reuben Brown house, a large and simple Revolutionary structure. There the collection was displayed, and there the old man passed his later days.

The house gave the collection an excellent setting. Many will remember the great kitchen with its wealth of fireplace fittings, its iron and pewter ware, and the quaintness of its furnishings. About 1905 the furniture was rearranged, to make some approximation to period groupings. Under the care of George Tolman, and later of his son Adams, the house and its contents became well known. These two men, a center of live interest in the study of old times, were the chief in a group of writers whose monographs on the history of Concord more than justify the existence of the Society.

After the complete interruption of activities during the war, there came the tremendous rise in value of antiques, coinciding with the evi-

dent need of radical repairs to the old house, in which, it was always evident, the collection was in danger of fire. Therefore a fireproof house was built, made possible by the support of the community, notably assisted by the striking generosity of individuals or families. A large gift of money from the Barrett family, with a sustaining fund from Percy W. Brown, the land as a gift of the Emerson family, the services of the architect, Harry B. Little, of the firm of Frohman, Robb, and Little, and finally the donation of much old interior woodwork by Russell H. Kettell — these enabled the Society to complete a house which is almost ideal for its purpose.

The design was to show, inside and out, the rambling growth of an old New England homestead. To a supposedly original one-room house, retained as a wing, other parts were added, until the final building was a central oblong of two stories and an attic, and four wings. Externally of brick, and of the characteristic lines of an old Massachusetts farmhouse, its only enrichment is in the design of the cornices, and in the woodwork of an entrance porch. The house, low-sitting, seems like the creation of successive generations, showing prosperity but not wealth, in a handsome and comfortable home.

There are twelve rooms, with hallways and passages, alcoves and cupboards. In these are arranged the collection. In addition there is the Emerson room — the contents and even some of the woodwork of Ralph Waldo Emerson's study, lent by his heirs. Also there is the Thoreau room, with furnishings once owned by Henry D. Thoreau, the poet-naturalist. For the present many objects belonging to the Society, more appropriate to a museum than a dwelling, are stored in the attics, awaiting the time when they may be properly displayed. There are on view, however, numerous relics of the Concord Fight, and a beautiful model of that event.

ALLEN FRENCH



THE SEVENTEENTH-CENTURY ROOM

THE COLLECTION AND THE HOUSE

Study of the collection with reference to its new setting brought a complete realization of its significance. "Little Davis" had done well. Having only limited means of transportation, he had confined his canvassing almost entirely to Concord or to the neighboring towns formerly included within Concord territory. With little knowledge of periods or styles, and no preconceived ideas of what a collection as we think of it today should be, he had not presumed to pick and choose. He had gathered in everything that came his way, furniture, textiles, glassware, china, brass and pewter, historic relics — anything that had a Concord tradition or satisfied his strange feeling for historic values. And he had refrained from tampering with it. Thus, all unknown to himself, he had created there in his attic storeroom a sequence of Concord relics and household furnishings at once instinct with the flavor of the town's historic and literary past, and remarkably significant of the whole course of its social and artistic development. It is this local aspect of the collection which distinguishes it among others of far greater scope.

The furniture is unpretentious but of good quality and design, as would be expected from a town of educated but traditionally simple tastes. The breaks in the succession of styles are so few that the question arises as to whether these may not be taken to indicate actual lapses in the styles of the immediate neighborhood. Most of the pieces are in the original state. Having bought at a time when little or no value was attached to them, Davis had had no incentive to acquire things in other than fairly good repair. Thus no major restorations and comparatively little refinishing other than a general tightening and cleaning have been necessary to put them into condition for exhibition. Thanks to Mr. George Tolman, who made careful note of Davis's random recollections, nearly every important piece can be traced directly to its original owner. These are important factors in the comparative study of local variations of types.

The housing of such a collection afforded a rare opportunity to show, perhaps for the first time, the progression of styles and the development of taste in the interior architecture and furnishings of a single American community over a period of some two hundred years. Working with

this idea in mind, the architect has given the closest attention to details in planning a characteristic sequence of interiors. With few exceptions the panelling and other wood trim have been taken from old houses such as might have stood in Concord. While little such material was available within the town itself, nothing has been brought from beyond this immediate section of New England, and nothing chosen except on sufficient evidence of its similarity to what might have been used here. The result is a chronology of local woodwork and panelling of unusual interest and importance.

In furnishing, the effort has been to create a series of typical Concord rooms calculated to display to the best advantage possible the historic and artistic significance of the collection. To this end strictly period groupings have been modified wherever necessary or desirable. While no room contains furnishings later in style than the period it represents, each has been allowed a few earlier pieces placed there as heirlooms from the generations previous. This arrangement, a frank expedient dictated by the limitations of the collection, is felt to add both charm and conviction to the rooms. Occasional discrepancies in the matter of historical accuracy of placing are felt to be justified by the gain in general effect, and in the visitor's appreciation of the qualities of the individual pieces.

In all arrangements strict cognizance has been taken of the large number of documented pieces in the collection. This tends to show that Concord styles lagged appreciably behind those of Boston, and sometimes a full quarter of a century behind the appearance of the same styles in England. The fact has been taken into careful account in planning the wall and window hangings. In no case does a style appear in the house until well after it is known to have held full sway in Boston, and only then in a form in keeping with country-town conservatism. While reproduction materials have been resorted to in large part, these have been chosen as far as possible with reference to materials known to have been used here. Their employment, admittedly idealized to some extent, aims at providing an appropriate background for the furniture, supplementing it to create an atmosphere in harmony with the tastes of a dignified but not wealthy New England community.



THE SEVENTEENTH-CENTURY ROOM — FIREPLACE END

Room I

THE SEVENTEENTH-CENTURY ROOM

1690-1700

On September 2, 1635, a grant of "a plantation att Musketaquid . . . hereafter to be called Concord" was made by the General Court of Massachusetts. Governor Winthrop says that it was made "to Mr. Buckley and . . . merchant, and about twelve more families to begin a town." The references are to the Reverend Peter Bulkeley, late of Bedfordshire, England, and Captain Simon Willard of Kent. The former, a man of good family, honored in his own country, remained all the rest of his life the beloved and respected leader of the Concord settlement. He was the founder of a long line of distinguished men, of whom Ralph Waldo Emerson was eighth in descent. Willard served the colony long and well as soldier, merchant, and town officer. He was a forbear of the famous maker of clocks who bore his name. Who the twelve more families were is uncertain except by inference from names appearing in the earliest records.

Edward Johnson, writing in 1642, gives the following account of the first Concord settlement: "After they have thus found out a place of aboad, they burrow themselves in the earth for their first shelter under some hillside, casting the earth aloft upon timbers, they make a smoaky fire against the earth at the highest side. . . . In these poor wigwams . . . they pray and praise their God till they can provide them houses."

Little furniture would have been required for such "aboads," nor indeed for the first rude houses, delayed perforce "till the earth brought forth to feed them bread." A rough-hewn "form" or stool, perhaps a Bible stand, a chest made to do duty as bed and table as well, these would have been all that even the foremost householder could boast.

But by the middle of the century, Concord soil had begun to yield to the efforts of the settlers, and Concord houses to take on a semblance of the comfortable homes many of them had left behind in England. In 1653 the town subscribed five pounds a year for seven years to Harvard College. In 1660 an "Ordinary" or tavern was set up. In 1672 the selectmen were instructed "That care be taken of the Books of Marters and

other bookes, that belong to the Towne, that they be kept from abusive usage and not lent to persons more than one month at a time." Concord life had begun to assume the character of that which we know in the town today.

It is to this later period that most of the seventeenth-century furniture in our collection belongs. Much of it dates stylistically not earlier than 1685-1690, and may have been made well into the eighteenth century, while only a few doubtful relics of earliest times have come down to us. It has therefore been found expedient to exhibit the entire group in a transition room representing approximately the decade between the years 1690 and 1700, and illustrating the ultimate degree of comfort and elegance to which Concord homes attained before the close of the seventeenth century. The inclusion of pieces of earlier date in such a room inaugurates a principle adhered to throughout the house.

The Architecture

American building of the seventeenth century was essentially constructional, following late Gothic traditions for the most part as expressed in the small provincial manor houses of England. Interiors were simply sheathed or plastered, with no attempt made to hide construction, and there was little effort at decoration beyond a cutting or chamfering of the beams, or a simple moulding along the edges of the sheathing.

The first room of the Concord series is a reproduction of a typical New England kitchen living room of the latter part of the century. The sheathing is old, and has been installed here almost exactly as it was in the original room. The rest of the woodwork is of old wood resurfaced.

The cavernous fireplace, with its large uneven bricks, and simple wrought-iron furnishings, dominates the room. From the lug-pole, a green sapling swung across the opening of the flue, hangs the huge iron cauldron in which most of the cooking of the period was done.

The leaded casement windows are reproductions following the best practice of the period.



AMERICAN OAK PRESS CUPBOARD

The Furnishings

The furniture falls into two groups. In the first are pieces of Gothic or Elizabethan tradition, characterized by rectangular construction and simple decorative treatment adapted to the tools and methods of the carpenter. Turning, chamfering, moulding and cutting to a silhouette are the principle methods used. Oak, ash, and pine are the woods employed. Carving is flat, in designs composed of Gothic and Renaissance motives uncertainly combined.

In this group the oak press cupboard at the left of the entrance is outstanding. Such pieces, the provision cupboards of the day, are probably the most characteristic pieces of furniture of the seventeenth century, since their development stopped in that period. This one, entirely original except for the top, is one of the important American examples known to collectors. It belonged to Gregory Stone, an early settler in Lexington and Watertown, who died in 1672.

Over it hangs a rare bit of needlework illustrating the story of Queen Esther and Ahasuerus, worked in an American girl's crude version of the "stump-work" so popular in England under the Stuarts. On the back is embroidered the name of the maker:

Rebeckah Wheeler
——— (illegible)
Ye month May 1664.

Miss Rebeckah was the daughter of Lieutenant Joseph Wheeler, one of the first group of Concord settlers, and married the Honorable Peter Bulkeley, youngest son of the Reverend Peter Bulkeley, in 1667. She was nineteen years old at the time this picture was made.

Two characteristic carved pieces of the group are the oak chest front and desk box, both at the far end of the room. The former is said to have been brought to Concord by Dolor Davis, brother-in-law of Simon Willard. The latter is undocumented. Beneath a coat of brownish paint which covers it may be seen traces of the red, no doubt combined with black, with which the carved design was originally brought into relief. It rests on a panelled oak and pine chest decorated with line carving and distinguished for the date, 1699, carved with the initials S D on the front.

Near by is one of the "leather chaires" mentioned in early inventories, and usually termed "Cromwellian," but known before that time.

A chair of even earlier date is the square-post, slat-back armchair by the fireplace, one of four known examples of a Pilgrim type but recently brought to the attention of collectors. It is said to have belonged to the Reverend William Thompson, an early settler in Braintree before the settlement of Boston, and came to the Society through Dr. Isaac Hurd of Concord (1756-1844), whose wife, Sally Thompson, was a direct descendant of the Reverend Mr. Thompson.

The so-called gate-leg table had its beginning in the early part of the century, but was more generally in use later. A fine example dating from about the third quarter of the century is at the far end of the room. It belonged to Dolor Davis, mentioned above, who died in 1673. Two side tables of later date illustrate the gradual attenuation of the turnings of such pieces as the eighteenth century approaches.

In the second group of furnishings are reflected the foreign influences which reached England during the last quarter of the seventeenth century, first through the Portuguese marriage of Charles II; later through commercial intercourse with Spain and the Low Countries and the accession of William of Orange to the English throne. To this group the handsome carved and caned chairs in the room belong. That such furniture, tinged through the conquests of Portugal with the exoticism of the Orient, and influenced by the grandeur of Louis XIV and the Baroque movement as interpreted in Flanders, should form part of the inheritance of a Puritan pioneer settlement in America, is one of the romances of the history of furniture design.

The new elements introduced are the use of nut and other fine-grained woods, the carved cresting and stretchers of the chairs, and the caning of the backs and seats. Later developments are the "Portuguese bulb" and so-called Spanish foot. The Flemish scroll has become the basis for the carving, which achieves a more plastic effect than anything attempted in the earlier period. With this increased sophistication in design and decoration, the old rectangular construction is retained.

The chairs show an interesting succession of types, of which the earliest is the Charles II long-chair, loaned by Miss Sarah Goodwin of Con-



THE BULKELEY DAY BED

cord. An old diary in her possession tells how it was ordered from England for her forbear Sarah Eliot at the time of her marriage to Timothy Gerrish of Gerrish Island in Maine, early in the last quarter of the century. The elaborately carved stretchers and frame surrounding the back, the scrolled feet, and the placing of the cresting between the stiles, are all characteristic features of that time.

The other chairs, from our own collection, show the gradual simplification of this style from the time of James II (1685-1688) to the close of the century. They are believed to have been made in America some time after the appearance of the same types in England, and exhibit in several instances a marked free-hand quality in interesting contrast to the sophistication of the English piece.

It will be seen that the early construction of the back has now given way to that in which the cresting is placed over the stiles and the frame is simply moulded. The scrolled feet and carved front stretcher are at first retained, but are later replaced by the Portuguese bulb and Spanish or ball foot of the William and Mary period (1688-1702).

A chair showing an interesting mixture of these features is near the entrance to the right. It can be traced directly to the Honorable Peter Bulkeley, a man in his day almost as much of a power in the community as his father had been. He married in 1667 and died in 1688. Two pieces from the same source, a day bed and an armchair in a graceful version of the James II style, are in Room 7.

The simpler developments of the last years of the century are shown in the group of chairs at the far end of this room. The armchair to the left beneath the windows belonged to the Reverend Joseph Estabrook, third minister of the Church in Concord, who died in 1711. A similar chair to the right came from Abijah Bond of Concord (1728-1781), who had it from his father.

Similar to these in inspiration is the charming little mirror which hangs against a post near by, its precious bit of silvered glass enclosed like a mediaeval missal behind brass-bound doors. This is the first of an interesting series of early looking-glasses in the house.

Early pewter, wrought iron, and wood utensils, and other accessories eloquent of the life of early times, are well represented in the collection,

and are arranged here to show their customary use in this period. Wool-wheel, loom, and other household utensils serve as reminders of the never-ending labors of the pioneer housewife. The householder's musket stands near the door ready for instant use, his powder horn near by. An interesting arrangement recalling tales of the bitterness of early New England winters is the wooden rack above the fireplace, serving the double purpose of clothes dryer and rack from which a blanket might be hung to form a fireside corner free from draughts. A Delft plate on the shelf above it is said to have been used as a Communion plate in the time of the Reverend Peter Bulkeley. It came to us from the family of the Reverend Joseph Estabrook, with the tradition that when Mr. Estabrook, soon after his installation as Pastor, attempted to use it in the Service, some good brother, suddenly become aware of the "Popish" character of its decoration, snatched it in righteous wrath, and hurled it clean across the meeting-house, smashing it to bits. The Pastor's son mended and kept it in the family, where it was handed down through many generations until acquired by Mr. Davis.

Candles were rare luxuries at this time. But "early to bed, early to rise" was the usual régime, and the humble taper or "Betty lamp" lighted well enough the few activities of the evening. Clocks were not unknown, but were rare in communities such as ours, where the sand-glass was the almost universal instrument for measuring time indoors until the eighteenth century was well advanced. An early glass, bearing the date 1659, stands on the cupboard near the entrance door.

Decoration as such was unknown, but textiles introduced for comfort gave a spontaneous note of color pleasing to our modern eyes. While the rarity of genuine seventeenth-century fabrics has prohibited the use of these to any extent in this room, excellent reproductions have been combined with such old materials as were available to indicate the manner in which "carpetts" from India, and damasks and velvets from France and Italy, were used in this country as in England throughout the last half of the century as coverings for tables, chests, and chair cushions.



THE PINE-CEILED ROOM



EARLY PEWTER IN THE PINE-CEILED ROOM

THE PINE – SHEATHED PASSAGE

Here are exhibited early weather vanes and trade and tavern signs of various kinds.

In a short connecting passage leading to Room 2 is a corner cupboard taken from the house on Virginia Road in Concord where Henry Thoreau was born, and now containing pewter inherited from early Concord families. Most of the pewter used in this country during the early periods was of English make. The straight-sided tankard in this cupboard is one of the few pieces in the collection believed to have come from the hands of an American maker.

Room 2

THE PINE – CEILED ROOM

First Half of the Eighteenth Century

This room was bought and installed expressly to receive Mr. Russell H. Kettell's collection of early New England pine, and is therefore not strictly a Concord room. Such a room, however, might have been found in almost any New England country neighborhood during the first half of the eighteenth century.

The Architecture

Only two or three entirely pine-sheathed rooms have survived in this country. This one was found in Hampton, New Hampshire, and, except that the windows are reproductions, has been installed here almost exactly as it was in the original house. The paint on the beams and doors is original. The quaint leather hinges on one of the doors are replacements, copies of the old pair which had worn out.

The Furnishings

These include pine pieces of the early eighteenth century, and provincial pieces of later date but similar inspiration. Two characteristic early pine chests should be noted; one ornamented with line carving in

designs of Gothic origin; the other panelled, and decorated with applied mouldings set in geometric patterns, its single drawer illustrating the first step in the development of the chest-of-drawers and "high-boy." A document or desk box placed on it shows the primitive notch carving usually termed "Friesland," believed by some experts to be the type from which all flat carving of the early periods derived.

Particularly interesting are the many crude contrivances for lighting, and other articles of household equipment made of pine. Probably no early furnishings speak more truly of the lives of the men and women who settled New England than these simple household things, made oftentimes by the country householder himself to meet the needs of a family far from town supplies, and showing in many cases an ingenuity and cleverness of invention for which the Yankee became justly famous. Supplementing them in quiet homeliness are the country slat-back and bannister-back chairs, and the little looking-glasses framed in pine, their crestings cut to the silhouettes of the more pretentious glasses brought from England. Such things continued to be made and used in country districts long after their prototypes in the towns and cities had been abandoned for more fashionable furnishings. Their actual dates need not be confusing if the sources of their inspiration are borne in mind.

Room 3

THE CRANE ROOM

Early Eighteenth Century

The Architecture

This room, the second of our Concord series, is a country kitchen of the type which might have been found in one of the simpler farmhouses in or about Concord during the early years of the eighteenth century. Architecturally it retains much of the feeling of the earlier period. The woodwork remains largely structural. But in the two broad panels over the fireplace we find a first suggestion of an effort towards formal decorative treatment. The arrangement of the sheathing, vertically on the fireplace side, and horizontally on the (supposed) outer walls, follows



THE CRANE ROOM

a plan frequently met with in New England. The woodwork is all old, but has been rebuilt to fit this room. The exhibition window has of course no architectural relation to the room.

The fireplace, built on the shallower, more efficient lines developed early in the century, still dominates the room. The side ovens, of so-called "Revolutionary brick," are later additions, dating probably from the last quarter of the century.

The Furnishings

An iron crane now takes the place of the hazardous lug-pole of earlier days, and on the hearth are grouped the numerous wrought-iron and copper cooking utensils demanded by the more elaborate cooking of the period. Delicately wrought handles, pierced rings and holders, graceful "tip kettles," trivets, grids, and toasters, all bear witness to the skill and artistry of our early craftsmen, and, be it said, to the long-suffering of our grandmothers. A "wafering" or "mothering" iron, translated from ecclesiastical to domestic use, will be identified as the forebear of our waffle iron. A "toddy iron" recalls the time when long winter evenings spent round the fire were cheered by frequent draughts of "spirit" brewed to a strength of considerably more than half of one per cent.

The importance of rum as a factor in the home as well as the economic life of New England throughout the first half of the century, is further witnessed by the numerous barrel-shaped containers in the collection. No farm cart started for the fields in those days without the day's portion of rum slung in a "rundlet" about the neck of the driver; and no visitor, man or woman, was allowed to leave the house unrefreshed. It was said that in Concord a respected citizen could drink five glasses of rum before breakfast in haying time, and never feel it. Several of our "rundlets" bear the names of well-known early Concord farms.

The furniture in this room combines typical provincial pieces of the early eighteenth century, with Windsor chairs and other country furnishings of the period represented by the side ovens in the fireplace.

A panelled chest on the far wall has the single drawer and applied mouldings of the early years of the century. It bears the date 1735, and

the initials of the owner, Daniel Billings, whose forbear, Nathaniel Billings, was in Concord before 1640.

Above it hangs the crayon portrait of Urania, wife of Lieutenant Jonas Barrett, nephew of Colonel James Barrett of Revolutionary fame. A large powder horn near the window belonged to Colonel William Barrett, another of this well-known Concord family, and is said to have been with him at Crown Point in 1759.

A late form of chest, showing the importance already attached to the chest-of-drawers at this time, stands against the opposite wall. Instead of a single drawer beneath the chest, there are now two, and the front of the chest proper is divided into three simulated drawers graduated in size. This is a more attractive arrangement than is found in most chests of this type, where the false drawers are usually only two. The wide single-arch mouldings, ball feet, and drop handles are characteristic of the first quarter of the century.

In the odd-looking armchair by the window, we have what was obviously a country carpenter's interpretation of the wing chair of the period. No doubt in the original state the feet were simple extensions of the legs, and would have made the whole piece seem less awkward than at present. It belonged to the family of Dr. Philip Reed, first physician in Concord, who came to Concord about 1670, and died in 1696.

The covering is a fragment of one of the Indian painted and resist-dyed panels, so popular in Europe and America during the late seventeenth and early eighteenth centuries. Defoe, writing in 1708, tells how "curtains, cushions, chairs, and at last beds themselves were nothing but these callicoes and Indian stuffs." A modern reproduction of a similar Indian stuff hangs at the windows, beneath which a wide shelf serves for the exhibition of various household and lighting accessories of the period.

THE LANTERN CASE

Just outside Room 4 is a case in which are exhibited a few important relics of the events which took place in Concord on the 18th and 19th of April, 1775.



THE PAUL REVERE LANTERN

At the top of the case hangs one of the two lanterns which swung from the tower of the Old North Meetinghouse on the night of the ride of Paul Revere. It was bought in 1782 by Captain Daniel Brown of Concord from the sexton of Christ Church in Boston, who gave him its history at that time. From Captain Brown's grandson it came into the possession of Mr. Davis in 1853.

In view of the fact that the piece was bought for its historic significance only seven years after the occurrence of the events with which it is associated, there seems to be no reason to doubt the legend concerning it. Certainly with its well-made frame and clear glass sides, it is a more likely signal than any of the so-called Paul Revere lanterns which were for years associated with the patriot's name.

Below the lantern hangs the broadsword of Colonel James Barrett, officer in command of the American forces at Concord Bridge. It was presented to the Society by his great-great-grandson, Edwin S. Barrett.

To the left is a British musket, the first trophy taken in battle in the Revolution. It was picked up on the morning of the 19th of April, 1775, by Abijah Pierce, of Lincoln, Colonel of the Minute Men at Concord, who had come into the town unarmed, and who, when the British had been repulsed at Concord Bridge, armed himself with the gun of one of the two British soldiers who fell in that engagement. In the officially printed account of the seventy-fifth anniversary celebration at Concord in 1850, Amos Baker of Lincoln, the last survivor of the men who had stood at the North Bridge, is quoted thus: "I understood that Colonel Abijah Pierce got the gun of one of the British soldiers who was killed at the Bridge, and armed himself with it. There were two British soldiers killed at the Bridge."

The case also contains the cutlass of Samuel Lee, a grenadier of the 10th British Regiment, who was made prisoner at Concord on the day of the fight. Lee never returned to England, but married and remained here until his death in 1790.

Room 4

THE RELIC ROOM

First Quarter of the Eighteenth Century

The Architecture

In the first quarter of the eighteenth century American interiors began to show the influence of the architectural study of the Renaissance, chiefly as manifested in England, in which the emphasis was transferred from purely functional considerations to those of the academic composition of space. Gradually the merely structural use of woodwork gave way to arrangements of stile and rail panels set with bevelled edges, fluted pilasters, mouldings and other elements drawn from classic sources and introduced solely for decorative effect, and there evolved such rooms as this, in which the sheathing of the earlier period has shrunk to a simple dado on three sides of the room, above which the walls are plastered. The fireplace, no longer used for cooking alone, is surrounded by a heavy bolection moulding, and about it the walls and doors are panelled. The irregular size and arrangement of the panels are characteristic of the first half of the century.

The panelling, doors and dado of this room were taken from a house in Salem, and built in here much as they had been in the original one. The doorway to the right of the fireplace opened originally into a closet. The exhibition window is of course new. The color of the paint is a reproduction of the original paint on the third floor stairway.

The Furnishings

The furnishings make no pretense of being in period with the woodwork, but include for the most part provincial pieces not appropriate to the other rooms, and various literary and other relics having to do with the past history of the town.

Several good Windsor chairs and a Windsor table, the latter rare, are shown. Near the cupboard is a maple roundabout chair once owned by Reuben Brown, who came to Concord from Sudbury about 1760, and bought the house formerly occupied by this Society. He was lieutenant of one of the military companies in the Revolution, and was sent to



THE RELIC ROOM

Lexington on a scouting expedition on the morning of April 19, 1775, arriving just as the British fired on the militia at Lexington Green. Above his chair hangs the paper portrait of Deacon John White, Concord storekeeper and worthy, cut from a "shade," and pasted against a sky-blue background by one of the many travelling silhouettists who flourished during the last quarter of the eighteenth century. The good man's spectacles, represented here by a strip of silver paper, and his grocer's scales and yardstick are also in the collection.

The outstanding piece in the room is the writing-arm Windsor chair, once the study chair of the Reverend Ezra Ripley, minister of the church in Concord following the Reverend William Emerson, and his successor in the Old Manse. The chair was also used by Hawthorne and Emerson during the time that each occupied the Manse, and on its arm Emerson wrote his essay on "Nature."

Above it hangs a mirror broken by a British officer in the house of Captain David Brown of Concord on the morning of April 19, 1775, and never mended since.

On the near by wall is an excellent facsimile set of the four famous engravings of Lexington and Concord, executed by Amos Dolittle from drawings made by Ralph Earl on the ground soon after the events of April 19, 1775. The subjects are "The Battle of Lexington," "A View of the Town of Concord," "The Engagement at the North Bridge at Concord" and "A View of the South Part of Lexington." The facsimiles were re-engraved by Sidney Smith and published in an edition of seventy-five copies by Charles Goodspeed of Boston in 1903, and are now themselves rare in full sets.

An interesting contemporary water color picturing the encampment of British troops on Boston Common in 1768 hangs over the fireplace. It was painted by Christian Remick, contemporary and friend of Paul Revere, whose name appears on at least one Revere engraving as the artist who did the coloring. An elaborate cartouche in the upper corner of the picture dedicates it to John Hancock, whose house may be seen on the hill in the background near the "Beacon."

Below it on the hearth is a compact little gridiron which any camper of today might envy, but which was part of the camp outfit of a Revo-

lutionary officer. Here too are the pattens worn by Mrs. Hawthorne to protect her feet from mud and wet in a day when pavements were few and far between.

The corner cupboard opposite was inherited from Timothy Wesson (1731-1784) of Concord, and is filled now with early pewter from the Society's collection. A plate and tankard said to have been part of the first Communion Service of the church in Concord are on the second shelf.

Room 5

THE GREEN ROOM

c. 1710-1740

The Architecture

In this room, with its carefully set panels and fluted pilasters, we have a more sophisticated, though still provincial, interpretation of the artistic impulse of the Renaissance. The panelling still shows the irregular arrangement characteristic of the early part of the century, but is composed and dignified by the pilasters, in which a crude application of the classic orders is embodied. The fireplace shows a further effort at decorative treatment in the use of a band of painted cement about the opening, presaging the appearance of the more elaborate Dutch-tiled frame shown in a later room.

The panelling came from an old house in Burlington, Massachusetts, and fitted here without change. Its lovely color is a reproduction of the first color found beneath a number of later coats of paint. The closet to the right of the fireplace may have been a powdering closet, its double door designed so that a gentleman might lean over the lower half and dust his wig without scattering the powder over the room. It is filled now with early Delftware and Chinese porcelains, first brought into Holland by the Dutch East India Company, and exported thence to America. "Delph Ware" and "East India Chiney Ware," as our forbears called them, were popular here throughout the first half of the eighteenth century.



THE GREEN ROOM

The Furnishings

The furniture illustrates the gradual transition which took place during the first quarter of the eighteenth century from the rectangular construction of the Stuart and William and Mary periods to the curvilinear forms of the Queen Anne and Chippendale periods. Such transitions are found to be more gradual, and in the same degree more interesting, in country than in city neighborhoods. An increasing refinement in scale and execution as the century advances will also be noted. Comparison of the delicate turnings of the large gate-leg table in the center of the room with those of the smaller table of earlier date will be interesting. The latter belonged to Timothy Wheeler, who came to Concord in 1639 and died in 1687. The former is from the family of Simon Willard.

The bannister-back chairs proclaim at once their relation to the carved and caned chairs in Room 1, the split balusters of their backs being but Colonial substitutes for the caning which was both more perishable and more difficult of achievement. No direct prototype of these chairs is found in English furniture. The four with carved crestings came from the Billings family, mentioned under Room 3, who were among the earliest settlers of the town.

Several provincial interpretations of the type are also shown, in which the cresting is simply cut to a silhouette instead of carved. The armchair by the fireplace belonged to Dr. John Cumming, a Colonel in the French war and the Revolution, and a physician of whom it is said that he never accepted a fee for a service done to the sick on Sundays. The chair still retains much of its original dignity and impressiveness in spite of the fact that its feet and arms have been cut.

The evolution of these early pieces, based on traditions of old English joinery, to the structural curves of the Queen Anne period, is effected by a series of interesting transitions best evidenced by the chairs. We have seen how the high-backed chair of the Stuarts persisted into the reign of William and Mary in a modified form in which the carved stretcher was replaced by a Portuguese bulb, and the feet were ball or "Spanish." Soon the carved cresting also disappears, and the turned side supports of the back give way to a moulded frame entirely surrounding it. The back is "spooned," and often now upholstered, as in the leather

chair by the entrance to this room. A rare piece in the same style is the day bed from the Old Manse, formerly owned by Concord's patriot pastor, the Reverend William Emerson, and loaned during nine months of the year by Mrs. Sarah Ripley Ames, present proprietor of the Manse and a descendant of the Reverend Ezra Ripley who married Emerson's widow. Such chairs represent the full development of the period.

A set of transition chairs immediately following them are in the entrance hall, in which the upholstered back has disappeared in favor of the curved vase splat of the Queen Anne period. A few chairs of this type are known in which the transition is carried one step further by means of a cabriole leg beneath a short turned member; but in country districts such as ours the cabriole leg was never popular, and the turned base persisted to some extent throughout the eighteenth century, as shown in this collection.

While the cabriole leg was slow to be adopted generally here, a few examples in this house date from very early in the century. A high chest between the windows in this room has the walnut veneering, herringbone inlay, and small stamped brasses of the William and Mary period. It belonged to the family of Sarah Eliot Gerrish of Gerrish Island in Maine, and is loaned by Miss Sarah Goodwin of Concord. A beautiful Charles II day bed from the same source is in Room 1.

A cabriole-leg dressing table across the room shows the earliest use of mahogany in this collection. A typically American combination of woods is seen in the maple legs and sides and rived oak carcass, the latter a rare feature indicating a date for the piece before 1720. On it is displayed a velvet trinket box, rose lined and silver studded, about which hangs the glamour of a tradition that it belonged to Queen Elizabeth at the time when, as Princess Elizabeth, she was imprisoned by Queen Mary. It descended to the Society through Sally Prescott of Concord, great-great-granddaughter of Sir Francis Willoughby of Charlestown, with the legend that it had been given by the Queen to his ancestress, Margaret Willoughby, who was her Maid of Honor. For many years it was known in the Prescott family as "Queen Elizabeth's red velvet trunk."

Above this royal heirloom hangs a looking-glass having the wide

quarter-round moulding and fretted cresting popular in this country from the late seventeenth century through the first quarter of the eighteenth. It came from the Potter family, whose forbear, Luke Potter, was one of the first settlers of the town and deacon of the Church.

The overwhelming importance of the Church in the life of the town at this time is indicated by the engravings of well-known English divines on the walls, three of which are the work of the London engraver, Robert White (1645-1704), and belonged to the Reverend John Whiting, fourth minister of the church in Concord. The fourth has been attributed to Peter Pelham, dean of American engravers, who worked in Boston between 1726 and 1751.

The crewel-work window curtains were embroidered for this house by women of the Society, just as the women of a Concord family of the period represented might have embroidered similar curtains for their own. A number of early eighteenth-century advertisements contain such references as "curtains ready stamped for working," or "a good assortment of worsted crewels, well shaded." Our curtains are worked on hand-woven bolton cloth in a Tree of Life design copied from an original Jacobean embroidery now in a New York museum. A fragment of an Indian cotton Palampore or "chints" hung on the wall near by serves as a reminder of the origin of such designs in early English embroideries.

Although "Carpets for Rooms" were advertised early in the eighteenth century, they cannot have become general in provincial districts until well after 1760. "Persia" and "Turkey" carpets, mentioned almost from the beginning in early inventories, were undoubtedly used at first as chest and table covers. Later "Carpets for Bed-sides" and "cavasses to lay under a table" (1729) are referred to. While no effort has been made to carpet this house adequately, the use of small Oriental rugs for floors throughout the eighteenth and early nineteenth centuries has been indicated.

In a passage leading to the Queen Anne room is exhibited old Canton and Nankin ware of the early nineteenth century, showing various interpretations of the famous "Island" and "Fitzhugh" patterns. A pair of plates on the middle shelf belonged to William Dawes, who rode

with Revere on the night of April 18, 1775, and are the gift of Mrs. Arthur Holland, formerly of Concord, whose husband was a descendant of Dawes.

Room 6

THE QUEEN ANNE ROOM

Second Quarter of the Eighteenth Century

The Architecture

As the eighteenth century advances, and American building becomes more and more infused with the academic spirit of the times, we find that the tendency is towards an ever more orderly arrangement of both structural and decorative elements. By the middle of the century, even in country neighborhoods, such rooms as this are frequent, in which regularly grouped panels fill balanced spaces between the fireplace and the doors on either side.

The panelling in this room has never been painted except for the doors and architraves. It was bought in place from a house in Dunbarton, New Hampshire, where it was found covered with modern wall paper, the pattern of which may still be seen in the wood. The panelled shutters in the windows had been removed, but were found stored in the house. Similar shutters are in the old Hosmer house on Lowell Road.

The Furnishings

It is believed that nearly all American furniture of the earliest periods was made in New England. But by the time the Queen Anne style had come to be generally adopted in this country, a wide divergence in types was noticeable between the furniture made in Philadelphia and other American centers and that made here. Philadelphia, then the capital of fashion, had acquired a large group of skilled artisans and cabinet-makers whose work bade fair to outshine that of the more conservative New Englanders. Yet while this work may have influenced to a certain extent the furnishings of Salem or Boston houses, no trace of it is found in a country-town collection such as ours. The furnishings in this room show typical New England interpretations of the Queen Anne style.



THE QUEEN ANNE ROOM

The spirit of the style is Dutch, increasingly permeated by rococo influence. The cabriole leg and "Dutch" foot predominate, and curved structural members are the rule.

Nearly all New England chairs of the period are in one of the three forms shown in this room. The earliest type is that seen in the set of five side chairs, in which the squared, rather narrow seat of the previous period is retained, and the legs are braced by stretchers. The vase splat, similar in form to the splat of the transition chairs in the entrance hall, now joins the seat rail instead of ending in a crosspiece several inches above it as in the earlier tradition, and the cresting is merely indicated by a curve. The nearly rectangular form of the back with straight flattened stiles is typical of New England, where the "ballooned" form is rarely met with. These chairs belonged to General Eleazer Brooks of Lincoln, of the Army of the Revolution.

The increasing trend in this period towards curved lines developed the second type of chair, in which the seat takes on a rounded or "horse-shoe" form. This type is shown in the little "slipper chair" by the table, so-called because it is believed to have been made for bedrooms in a day of billowing skirts and tight stays, when its low height made it convenient for dressing. The needlework seats of all these chairs were worked by Concord women after original designs of the period.

By the fireplace is a typical example of the New England wing chair of the period, in which the arms are in one piece with the wings and rise vertically from the seat, and the legs are braced with stretchers. It belonged to Dr. Abel Prescott of Concord (1718-1805), who also owned the bannister-back by the fireplace, a variation of the type met with only in this neighborhood, and the "slipper-foot" tea table between the windows. The prevalence of tea drinking in this and the following periods is indicated by the frequent mention in descriptions of early houses of several tea tables in one room. Examples of the Delftware or India "blue and white" which might have furnished them may be seen in the cupboards either side of the fireplace.

On a shelf to the right of one of these are an early dial and works taken probably from a half clock, and engraved with the name "Nathaniel Mulliken, 1746," one of the first of our American clockmakers, who worked in Lexington.

A dressing table on the opposite wall belonged to Governor Dudley of Massachusetts, who became governor in 1702. The sunburst carving is the characteristic embellishment of such pieces in New England, where the elaborately carved and ornamented high and low chests of Philadelphia were never approximated.

Above it hangs a looking-glass from the Minot family showing the exuberant curves developed towards the close of the period as the rococo movement gained in momentum. Thus, while the essential spirit of the period is interpreted here conservatively in the furniture, it breaks out into freer expression in such accessory pieces, and in the products of the other crafts as exemplified by the several fine candlesticks in this and the following room.

In the looking-glass across the room, the elaboration of the cresting has developed into a carved and fretted frame entirely surrounding the glass, while the double glasses of the Queen Anne period have given way to a single glass without a bevel. This type falls well within the Chippendale style, but would no doubt have appeared in imported pieces by the time the Queen Anne style had got well under way in this country.

A fine glass preceding both of these, showing the moulded frame with shaped top and simply scrolled cresting typical of the early Queen Anne style, is in the entrance hall.

Among our hardy farmer pioneers musical instruments for family use were rare luxuries indeed before 1750. The charming little spinet in this room was inherited from the Wilkins family in Carlisle, and may date from as early as the time of the settlement of that family in Massachusetts. It was made by Thomas Hitchcock, favorite spinet maker in London during the reign of Charles II and James II, whose working time has been established as between the years 1664 and 1703. The carved ivory naturals and ebony accidentals inlaid with ivory are characteristic of the keyboards of that time. The legs are of course late replacements, the original base having probably been a typical Stuart support with three turned and braced legs and Spanish feet. In his diary for April 4, 1668, Pepys wrote of buying a "triangle" for his "espinette."

Concord has long been famous as the home of men of letters. So it is



QUEEN ANNE LOOKING-GLASS

not strange that a collection like ours should contain an unusual number of interesting old bits of writing equipment. On the table in this room is the "stand-dish" of the Reverend Nicholas Bowes, first minister of the church in Bedford, represented as "a man respectable for his abilities and learning, and of sound evangelical sentiments." The lid bears his name, with the date 1725, which marked his graduation from Harvard College. The leaden inkwell with holes for pens, the brass sand caster, and a bit of old sealing wax are still intact in the box.

In the window near by is a pewter porringer which once belonged to Major John Buttrick, "distinguished for his bravery in leading a gallant band of militiamen on to meet the invading enemy at the North Bridge."

The window curtains in the room are made from old hand-woven blankets dyed in the primitive way with walnut juice, and hung on hand-whittled poles held by wooden brackets.

In a passage off this room is exhibited salt glaze and early painted earthenware from Staffordshire in England, and neighboring districts, such as our ships were bringing into Boston throughout the second and third quarters of the eighteenth century. Here are examples of the wares of Astbury, Whieldon, Leeds, and Wedgwood, together with a fine group commonly termed "Bristol," but probably representing the product of several contemporary factories. An unusual bit of salt glaze is the five-inch plate on the lower shelf of the right-hand cupboard, having a border like that frequently found on silverware of the period, and showing in the design a version of the familiar Dutch cherry tree. A rare plate on the same shelf has the mark of Thomas Astbury, son of John Astbury of salt-glaze fame, and shows the early appropriation by a Staffordshire potter of the "Long Eliza" of Chinese porcelain designs. Other examples of the early efforts of Staffordshire to approximate the Chinese "blue and white" are exhibited near by.

Room 7

THE CHIPPENDALE ROOM

c. Third Quarter of the Eighteenth Century

This room breathes the atmosphere of comfort and unpretentious elegance which prevailed in Concord homes during the period of prosperity immediately preceding the Revolution.

The panelling came from the Captain Billy Cook house in Salem, its coloring suggested by the band of Dutch tiles in the fireplace. "Square Dutch Tiles to be set in Chiminies" are advertised in New England papers from as early as 1719 and after 1761. In the *New England Journal* of 1730 are offered, "Good Dutch Tiles of Various Figures for Chimneys, also Stampt Paper in Rolls for to Paper Rooms."

This wall paper is a copy of a Pillement paper of c. 1760, similar in design to an original paper in the Old Manse, built for the Reverend William Emerson in 1769. The window curtains are hand-woven silk of a color much in fashion during the pre-Revolutionary era, and called by our grandparents "puce." In hanging them, consideration has been had for the spirit of simplicity which must always have prevailed in Concord. Thus, while the period is one in which window curtains in the cities were draped and festooned almost overpoweringly, these have been hung simply on wooden poles run through casings, as in the previous period, and tied with silken cords in a graceful semblance of the so-called "Chippendale drape." The customary use of the same piece of material as a covering for furniture as well as for the curtains is testified to by such passages as this from the *Boston Gazette* of 1746: "A fashionable crimson Damask Furniture, with Counterpain and two Setts of Window Curtains, and Vallans of the same Damask. Eight Walnut Tree Chairs, Stuff Back and Seats, cover'd with the same Damask. One easy Chair and Cushion same Damask."

The Furnishings

The Chippendale style expresses the revolt from Dutch to French influences which took place in England during the second quarter of the eighteenth century, accompanied by a free and even extravagant expres-



THE CHIPPENDALE ROOM

sion of the rococo impulse. To what extent Thomas Chippendale led in this revolt or how far he followed and catered to fashions already established by his predecessors can only be inferred. The furniture called by his name includes types of the pre-Chippendale period in which he certainly worked, and which he may have influenced, and furniture in the French, Gothic, and Chinese tastes as illustrated in his *Director*, first published in 1754.

The furniture in this room is in the style of Chippendale as interpreted in New England. Here again no traces of the magnificent rococo spirit of Philadelphia Chippendale are to be found. While expressing adequately the development of the Chippendale school in America, this New England furniture remains simple, restrained, and entirely satisfying from the point of view of any except those of the most luxurious tastes. Its chief characteristics are the cabriole leg, usually devoid of stretchers; the claw-and-ball foot, a feature of English Queen Anne furniture, but not general in America until this period; the peculiar bow-shaped cresting and elaborately pierced and interlaced back-splats of the chairs; and the return to a rectangular construction in the fretted furniture in the "Chinese taste." With these the most usual decoration is plastic carving in naturalistic designs.

The paucity of chair design in New England at this period has often been remarked upon. This room shows the two types of Chippendale chair of which practically all others found in the vicinity are variations. The single chair by the table is a simple version of the chair usually referred to as the "Salem type," and is actually a transition chair from the Queen Anne period. Although the top rail has now the "Cupid's bow" curve, and the seat has resumed the squared form reintroduced by Chippendale, it will be seen that the contour of the splat and the underbracing of the legs are of the earlier period. The splats of later Queen Anne chairs were sometimes pierced and scrolled in the design seen here, and this design carried over into the Chippendale period. A number of chairs are known in Concord in which this back is combined with the Dutch foot. The feet of our chair have been changed and may originally have been Dutch.

Chippendale introduced the straight untapered leg seen on the Pem-

broke table between the windows, and the ladder-back chair, the latter supposedly as a chair for simple households. The two pairs in this room exhibit a fine local variation of the type. They came from two separate Concord families, and are different only in the number of "rungs" in the backs.

The Pembroke table belonged first to Dorcas (Barrett) Gerrish, daughter of Captain James Barrett, whose silhouette portrait is first in the group to the left of the fireplace, and later to Miss Sophia Thoreau, sister of Henry D. Thoreau. Sheraton says of such tables: "The use of the piece is for a gentleman or lady to breakfast on." They were also no doubt used as tea tables, and for what we now call "occasional" tables. This graceful example is one of the simpler versions of the so-called fretted furniture popularized by Chippendale.

Another Thoreau family relic is the graceful looking-glass over the claw-and-ball-foot table in this room. It belonged to Mrs. John Thoreau, grandmother of Henry D. Thoreau, and is one of the few early glasses in the collection to which an American origin may properly be assigned. In the progression of styles it follows the 1749 glass in the Queen Anne room.

The table belonged to John Flint of Concord, who was born in 1722 and died in 1792. Such tables were the dining tables of the period, few if any, however, being found larger than to accommodate eight or ten persons. The inference is that for large dinners several were used, either separately or, in the case of rectangular ones, pushed together.

A not unusual example of the characteristic development of styles in America is seen in the wing chair in this room, in which the broad base and claw-and-ball foot of the American Chippendale style are combined with the vertical arms and high, narrow back of the Queen Anne chair. The stretchers are another early feature often found on Chippendale pieces in provincial districts where craftsmen had not yet become skilled enough to do without this bracing. The chair belonged to Abel Moore (1777-1848), father of one of Concord's best-known horticulturists.

The "dish-top" light stand near it should not be overlooked. It came from Miss Polly Hancock of Boston, 1744-1829, and is perhaps the finest of a large number of similar pieces in the house.



TEA SET DECORATED WITH THE INSIGNIA OF THE ORDER OF THE CINCINNATI

Above it, about the fireplace, hang the silhouette portraits of various well-known Concord people, cut by one or another of the travelling profile artists who flourished during the late eighteenth and early nineteenth centuries. Captain Barrett's portrait has already been mentioned. Below it, second to the left, is Abigail Minot, charming with high coiffure and lacy frill, who married William Bowers in 1799. Her portrait was cut and signed by William Doyle, one of America's best-known silhouettists, who, unlike his fellow itinerant artists, worked practically all his life in Boston, until his death in 1826. Across the panelling is William Nutting, stepfather of Ebenezer Hubbard, a familiar Concord character of the sixties, and above them, are Henry Yeend and Sally Davis, his wife.

The slant-top desk, from the Rogers family, is distinguished for its excellent cabinet and for the inverted sunburst carving on the apron.

Near it hangs the pastel portrait of Captain George Davidson, topographer and artist on board the ship *Columbia* when she discovered the mouth of the Columbia River in 1793. A number of Davidson's drawings of the West Coast are now treasured by collectors.

The tall clock in the opposite corner belonged to James Chandler of Concord (1714-1792). Enamelled dials such as the one seen here began to be used on cheaper clocks about 1780. Since they were invariably imported from Birmingham, the names of the makers are seldom on them. Occasionally a maker painted his name over the enamel, as on the clock in the passage to the Queen Anne room. This latter clock was made by Nathaniel Edwards of Acton, 1720-1800.

The handsome carved chair and day bed placed in this room as heirlooms have been referred to previously in connection with the study of the chairs in Room 1. They belonged to the Hon. Peter Bulkeley, whose services to the town his father founded were many and valuable. He is known to have owned them sometime between the years 1680 and 1688. The free-hand quality of the carving, and the simplicity of the design, similar to that on most of the bannister-backs found in this country, carry conviction of their American origin.

A cupboard at the right of the fireplace contains a remarkable tea set brought from Canton by Captain Samuel Shaw, one of the founders of the Order of the Cincinnati, to General Benjamin Lincoln of Hingham,

Massachusetts, and now owned by Mr. Lincoln Smith, a Concord descendant. General Shaw, who was consul to China after the Revolution, was also trading agent for the Empress of China, the first ship to sail directly to China from the United States. With Captain Thomas Randall, an aide of General Knox, our first Secretary of War, he sailed from New York in February of 1784 and returned home May 11, 1785. The following statement about the Lincoln china, brought with him on that trip, was given to Mrs. Hannah Lincoln Smith, mother of Lincoln Smith, by the Honorable Winslow Warren, President-General of the Order of the Cincinnati in 1911 and Mrs. Smith's first cousin:

"Samuel Shaw was one of the founders of the Society of the Cincinnati and its first secretary. The original constitution is in his handwriting. He was afterwards consul to China, and in business there. He had four sets of china made for: General Washington, first President-General, General Lincoln, first President of the Massachusetts Society, Henry Jackson, first Treasurer (general, I suppose), and for himself."

The set as exhibited includes a tea set of four pieces, with a second larger pot evidently meant for coffee, six large handleless cups and saucers for coffee, and five small cups and saucers for tea, obviously from an original six. There are also a large cake dish and a small side dish. On these are enamelled in colors the obverse and reverse of the insignia of the order with its famous legend: OMNIA RELIQUIT SERVARE REM-PUBLICAM — SOCIETAS CINCINNATORUM INSTITUTA — A. D. 1783. The enamelling, of quite a different order from that seen on most so-called "Lowestoft" made for the American market, is exquisitely executed. In his journal General Shaw tells of the pains he was at to procure china of unusual distinction, and that the enameller chosen "was allowed to be the most eminent of his profession." This we can well believe. A cake plate of a similar set brought to General Knox by Captain Randall on the same trip is exhibited in the cupboard in Room 12. Captain Randall, however, had employed a different enameller, whose work will be readily recognized as inferior.



THE REVOLUTIONARY BEDROOM

Room 8

THE REVOLUTIONARY BEDROOM

1775-1790

The Architecture

The interesting panelled wall at the fireplace side of this room came from Billerica, a town but eight miles from Concord. The windows have been built up out of material from other sources and are an attempt to project into the rest of the room the fine feeling of the panelling. The color approximates the gray-blue described by Peter Kahn, in recounting his visit to New York in 1748, as the color most frequently seen in American interiors.

The Furnishings

Only the setting of this room can be accounted of later date than the room across the hall. The furniture is practically contemporary. The woodwork is somewhat more elaborate, and the wall paper is a copy of a French toile-de-Jouy paper of slightly later date. The window hangings are also later in style, showing, as nearly as was felt to be consistent with country-town simplicity, the full development of the Chippendale period. Linen damask is a fabric often mentioned in Boston advertisements of this time. Curtain rings are mentioned early in the second half of the century, but are used here for the first time in this house for the reasons already explained. The high draping of a single heavy curtain to a window is often seen in the paintings of Hogarth and in engravings of the last half of the century.

The furniture is bedroom furniture in the Chippendale style, the bed itself being of earlier date. It came from the Minot family, established in Concord by James Minot, who came here in 1680, and it belonged at one time to Mrs. Rebecca (Minot), who married William Heywood in 1794. The original feet would have been in simple pedestal form, and the bed may have been narrowed at the time the present claw-and-ball feet were put on. The foot posts are simply fluted, and the headposts chamfered. A few such beds, merely frameworks for the draping which would originally have covered them entirely, are known to date from

very early in the century. The present draping, made of a few lengths of old printed cotton toile, is dictated by the limited amount of material available. The toile was found in a locked closet of the old Antiquarian House just before the collection was moved, and must have been there a long time.

The outstanding piece in the room is the block-front high chest made for the Reverend William Emerson, grandfather of Ralph Waldo Emerson, at the time the Old Manse was built for his occupancy in 1769, and never removed from its place in the second-floor hall of that house until brought to ours for safe keeping during the months that the Manse is unoccupied.

Aside from its interesting pedigree, the piece is one of unusual interest to collectors for being the only all original block-front "high-boy" so far known. The block-front style, while no doubt derived remotely from certain Continental forms, was developed in its present form in New England, where it did not come into general favor until after the high chest had gone out of fashion and received the derisive nickname by which we know it today. This piece undoubtedly represents the individual work of some local craftsman who had seen a block-front piece of some kind, and, in making an important piece for his pastor, interpreted the style as he remembered it. It is on loan in this house for ten months in the year, but is returned to its original place in the Manse during the two summer months that the owners are in residence there.

At that time its place is taken by a chest-on-chest of similar workmanship, in a drawer of which is carved the date 1790. Several individual features exhibited by these two pieces, in common with the high chest in Room 11, suggest the possibility of the same maker for all three. In each are stored, ready for exhibition, bits of old needlework or lace, pieces of old gowns, the gowns themselves, or whatever else of women's finery is not accommodated elsewhere in the house.

Another fine piece from the Manse is the roundabout chair by the fireplace, notable for the acanthus carving on the knees, a degree of elaboration rarely found on New England Chippendale.

The slant-top desk opposite is a beautifully made piece of wild cherry, certain features of which suggest the work of Joseph Hosmer, patriot-



BLOCK-FRONT HIGH CHEST

craftsman of Concord, whose work is discussed in the notes on Room 11. Over it hang two of a set of aquatint engravings popular at this time, published in 1794 by Laurie and Whittle of London as illustrations for Thompson's *Seasons*. The other two of the set are across the room.

A maple tea table near by is interesting for the free-hand arrangement of the scallops about its top. It belonged to Dr. John Cumming, owner of the bannister-back armchair in Room 5.

Between the windows is an excellent example of the Massachusetts block-front bureau, inherited from Dorcas (Barrett) Gerrish, who also owned the Pembroke table in Room 7. The piece shows the flat blocking, more usual, and usually more attractive than the curved blocking of the Emerson high chest.

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Flanking it on either side is a pair of country Chippendale chairs showing the tendency, already referred to, of country craftsmen to cling to the traditions of early joinery even in pieces purporting to follow later fashions. These chairs, with their Stuart-turned bases and Spanish feet, their Queen Anne splats joined firmly to a crosspiece above the seat, and their "Cupid's-bow" top rails, have the quaint originality which gives country-made furniture a charm all its own.

The corner cupboard in the room came from the house in Concord formerly owned by Deacon Thomas Barrett, destroyed in 1862. Such pieces were often built into the dining rooms of early houses, and appear in early inventories as "beaufatts," "beaufets," "bowfats," etc.

In this one is displayed the first group of the Society's large collection of so-called Chinese, or Sino-Lowestoft, a rather crude, hard-paste Chinese porcelain decorated with European designs and exported in great quantities to Europe throughout the last quarter of the eighteenth century and the first decade of the nineteenth. The American China trade began about 1785, when the privateers which had been sent out by American merchants during the Revolution began to be diverted to commercial purposes in distant lands. From that time until the beginning of the War of 1812, these Chinese wares were brought on order into this country in steadily increasing amounts.

A glance at any cupboard such as ours serves to show the great diversity in the quality of paste and decoration of such wares. Generally

speaking, the finer sets are believed to have been made at the great Chinese pottery center, Ching-tê-chên in Kiang-si, to the north of Canton, while the coarser grades came probably from the factories to the south, nearer Canton. All were decorated at Canton, often in designs made specially to order, and shipped from there. In view of the hundreds of Chinese potteries engaged during this period in making wares for the European trade at Canton, any effort to distinguish between them, except in this general way, would be practically hopeless. Some classification of patterns may be possible. In general the simpler sprigged or banded patterns seem to be earliest in this country. Later patterns show the influence of the classic revival and of the designs of Robert Adam, as witnessed by the tea set in our alcove, Room 12.

Room 9

THE ENTRANCE HALL

In passing through the entrance hall on our way to the second floor, we step back to the time when the famous Hancock house dominated Beacon Hill in Boston. No house in New England was so much admired, and none rivalled it in elegance or in the comfort of its appointments. Only the best materials had been allowed to go into it, and only the most expert workmen engaged to use them. So carefully was the work on the interior done that, although the house was occupied by 1740, the panelling of its great rooms was not finished until five years later.

Our stairway contains five posts from the side stairway of this house, which was among the first in this country where the plan of having three balusters turned with different kinds of spirals on each step was adopted. This plan became very popular, and was copied in the better New England stairways down to Revolutionary times. The carved spindles of our stairway are old. The others are reproductions.

The architecture of the hall was designed as a dignified and appropriate setting for the stairway. The paper is a copy of a Georgian paper popular in the last half of the century. The furniture, with the exception of the group at the foot of the stairs, is in harmony, including pieces in the



THE STAIRWAY

Queen Anne style and the earlier set of transition chairs referred to in the notes on Room 5. These latter belonged to Mary Prescott of Concord, who married John Miles in 1702.

Guests in the house who sign the register as they come in do so from the inkstand used by Nathaniel Hawthorne at the Custom House in Salem. A paperweight having the same tradition is also on the table. The table came from the Barron family, who lived in what was called the "Old Dutch House" on Lexington Road in Concord.

A handsome looking-glass on the right wall shows the full development of rococo influence. Beneath it is an interesting single-leaf table, probably one of those referred to in Room 7, made to push against another table to increase its size. The unusual thickness of the pads beneath the Dutch feet, and the angle at the knees, suggest a date rather late in the Queen Anne period.

Two tall clocks are in the hall, the one to the front, placed there for utilitarian purposes, being of later date than the other furniture. The other on the landing was inherited from Dr. Abel Prescott, 1718-1805, who also owned a number of the pieces shown in the Queen Anne room. It was made by Henton Brown of London, who worked between the years 1726 and 1766, and dates probably in the latter half of that period.

The looking-glass near it is a good example of a pedimented type which developed alongside and apparently independently of the cut and fretted types shown in the previous rooms. Such glasses, following the lines of the overmantels and other architectural features of many houses of the period, were introduced into this country soon after 1750, and remained popular until the close of the Revolution. This one belonged to Jonathan Heywood of Concord (1747-1807).

THE SOURCES OF FEDERAL STYLES IN AMERICA

Shortly before and during the Revolution, while our strained relations with the mother country practically cut us off from her, a radical change was taking place in the architecture and house furnishings of England. The rococo style had reached a point there where further exaggeration became impossible, and a reaction was inevitable. This came in the form of the work of Robert Adam and his brothers. On a tour of Italy at the close of his architectural studies, Robert Adam had come into contact with the revival of late Roman classic forms resulting from the recent excavations at Herculaneum and Pompeii. He returned home teeming with new ideas based on these forms, and within ten years completely revolutionized the taste of England.

Finding that the old-style furniture was out of place in the new houses he was building, he took to designing not only the furniture but the metal work and textiles for them, and even the personal belongings of the ladies who lived in them. The best artisans and cabinetmakers of the day worked for him, including Chippendale himself, whose only documented work is, strangely enough, furniture made to the designs of Adam.

In this new style, classic arrangement and detail used solely for decorative effect prevailed, but marked by a delicacy and attenuation of proportions unknown in previous periods. Delicate ornamentation, suggested by the painted and stucco ornament of Pompeii, presented new motives such as flutings, reedings, Greek key designs, swags, paterae, and so forth. Much of this ornament was made of composition set in moulds and glued to the surface to be decorated, as on the mantel in Room 13. It was painted in light colors, pale green, pink, white, and cream, to harmonize with the delicacy of the design.

In the furniture, simple classic forms following structural lines took the place of the curved construction of the preceding periods. Legs were straight and tapering, sometimes rounded or reeded. Curves were confined to the fronts of tables, sideboards, bureaus, etc. Cabinet pieces were decorated simply with inlay set in geometric patterns; while chairs continued to be carved, or were painted in the French style. New and exotic

woods of light color, sometimes stained with brilliant effect, were employed.

New pieces of furniture were also evolved, most important of which was the sideboard, first suggested by the Adam arrangement of a side table flanked on either side with pedestals surmounted by urns. This arrangement was combined in a single piece by the cabinetmakers who followed Adam, many of whom in the succeeding years issued design books embodying the new ideas in more or less individual ways.

Since these ideas did not reach America until the beginning of the so-called Federal period, when the books of Shearer, Heppelwhite, Sheraton, and others were all available, our American furniture drew from all these sources more or less indiscriminately. Thus it is difficult in most cases to trace a given piece to a definite origin.

An excellent group of this period is at the foot of the stairway in the entrance hall. The sideboard, showing the simple lines and inlay of the Heppelwhite style as we find it interpreted in this neighborhood, belonged to Samuel Barrett, who died in 1804, and whose son Samuel owned much of the furniture in Room 13. On it is a coffee urn of painted tin in a design first introduced by Adam. The knife boxes are earlier. The larger one belonged to Jonathan Fay, who died in 1811. The smaller was given by General Israel Putnam to General Eleazer Brooks of Lincoln at the close of the Revolution, and contains a number of the original forks bearing the mark of J. Parsons & Company, workers at Sheffield, between 1783 and 1792.

Room 10

THE YELLOW BEDROOM

1790-1800

The Architecture

Generally speaking, the trend in panelling in American interiors is from smaller to larger sized units; from groups of small panels set with bevelled edges, to large panels, often used singly, and set as in the overmantel of this room, without a bevel, flush with the stiles and rails. This overmantel with its narrow mantel shelf, the first to appear in the house,

presents a development dating well towards the close of the eighteenth century. It was bought at Ipswich, Massachusetts. The cornice of the room is a copy of one in a house of 1790, formerly in Charlestown, Massachusetts.

An interesting step in the development of efficiency in the fireplace is shown in the cast-iron fire frame, an improvement believed to have been invented by Benjamin Franklin, and called by his name.

The Furnishings

The white paint used so freely in recent years for restoring the wood-work of old houses appears here for the first time, all available evidence pointing to the use of strong colors for this purpose in Colonial times. Here too are the first white muslin curtains and bed hangings shown in the house. The latter were made from a pair of old French embroidered Swiss window curtains dating from about 1800. The bedspread and window curtains are of modern Swiss approximating as nearly as possible the quality of the old. Another old muslin of a different pattern is used for the crib cover.

The wall paper is a copy of a Directoire paper said to have been much in favor in Concord during the early days of the Republic.

The furniture, except for a piece or two of earlier date, shows both Sheraton and Heppelwhite influence. A charming and characteristic piece is the corner washstand, once the property of John Richardson, a hotel keeper in Concord in 1795. The bed, with its beautifully inlaid pedestals and swelled and reeded posts, embodies the finest expression of the period. It belonged to Joseph Dudley of Concord, 1743-1807, who also owned the two painted "fancy" chairs in the room. Very little of the painted furniture of this period has survived with the original paint intact. These rare little chairs show in a quaint provincial form the kind of classic motives employed for such decoration.

Motives of similar inspiration were used in the decoration of mirrors, clocks, pottery, and other accessories of the period. The mirror to the right over the dressing table is an interesting example of the way in which such motives were combined to give vent to the feelings of national pride which ran so high during the early years of the Republic.



THE YELLOW BEDROOM

The upper glass is painted with a classic figure usually associated with Britannia, but altered in this case to represent the Sovereign of the Seas, who has turned from her former favorite to uphold the French liberty cap in one hand and court the American eagle with the other, while about her circle the ships which threatened Britannia's rule in 1812.

A water pitcher on the bureau across the room reflects patriotism in a different aspect—that of love of the great leader who had saved and built the nation. Hundreds of these “Washington pitchers” and similar articles were made and shipped into America during the years between 1790 and 1812 by English potters, who were shamelessly willing to glorify the new nation at the expense of their own if they could at the same time acquire that nation's trade.

This pitcher was made at the Herculaneum factory at Liverpool between 1794 and 1796. The design shows the head of Washington, with Liberty and Justice, surrounded by fifteen stars and the names of the fifteen states in the Union from 1792 to 1796. On the opposite side is a fanciful arrangement of Masonic emblems, a combination of designs no doubt frequent and logical, since Washington was at the time Grand Master of the Lodge at Alexandria, and the foremost American Mason.

The block-front bureau, an exquisite example of its type, is loaned for nine months of the year from the Old Manse.

In the dressing table of earlier date is embodied all the charm of early New England craftsmanship at its best. The wonder is that these slender legs and “ankles” have managed to survive the years. The piece is undocumented, but the small brasses and the beading about the drawers indicate a date early in the eighteenth century.

The samplers in the room speak for themselves. A very beautiful example on the mantel shelf, wrought by Lucretia Buttrick, offers an amusing reminder of the affectations of the nineteenth century in the careful picking out of all the dates. As the young lady was evidently so loath to divulge the secret of her age, it would no doubt be out of place for us to supply the missing data in this place.

Room 11
THE REEDED ROOM
c. 1800

Although, as we have just seen, a few families in Concord were using furniture in the new styles very soon after the close of the Revolution, our collection shows that these styles did not become general here until well after 1800. Thus a bedroom in a country house built at about that time would undoubtedly often have been furnished as we find this room, with furniture in the style of the preceding years.

The Architecture

The woodwork of the room presents a fine provincial rendering of the classic theme as interpreted by Adam, enriched by simple but delicately carved detail. Such rooms are found all up and down the New England seaboard, and are believed to have been executed in many cases by men who, like Samuel McIntire of Salem, had learned the art of carving on board ship. This one came from a house in Essex, Massachusetts, and follows the usual arrangement of the period, in which the cornice and dado assume the relations of the classic orders. The panelled overmantel has now disappeared, and the mantel shelf is wider and more prominent. The carved reeding of the dado is repeated and accented with excellent effect by the reeding on the mantelpiece. The paint matches the ivory color of the original coat.

The Furnishings

The wall paper, while harmonious in design, was chosen primarily as a foil for the figured bed and window hangings. These are of the toile-de-Jouy so popular in this country during the early years of the nineteenth century. The design is a delicate pastoral, said to have been the first drawn by Jean Baptiste Huet for Oberkampf, about 1780, and includes a number of his famous farm animals and fowl.

Appropriate in a room with such hangings are the portraits of Christopher Coates and his wife, the former long known in this neighborhood as the first calico printer in America. He lived in Carlisle early in

the nineteenth century and was then working in a factory in Lowell, Massachusetts, where many of our early calicoes were printed. This factory had been established in Waltham in 1816 by Francis Cabot Lowell, and was moved to Lowell in 1823. Whether Coates had printed calicoes before its time is not known.

Much of the furniture in the room was made by Joseph Hosmer, farmer, patriot, builder, and cabinetmaker, who lived in the house just beyond the railroad bridge on Main Street, and had his workshop there. Hosmer was the descendant of a long line of Concord builders, the first of whom came from Kent with Simon Willard. James Hosmer, the second, is referred to in an old deed as "Carpenter and Architect," and must have learned his trade in England, since he was married there. There is a tradition that he buried all his tools before leaving to fight the Indians in King Philip's War, and that they were never recovered after he was killed at Sudbury. One cannot help speculating as to whether he may not have been the maker of some of the pieces in Room 1.

At the time of the outbreak of the Revolution, Joseph Hosmer was lieutenant of a company of Minute Men, and a member of the Committee of Safety. With the cry, "Will you let them burn the town down?" he is said to have precipitated the order for the Minute Men to march on Concord Bridge.

The furniture attributed to him falls well within the period of Chippendale influence, and marks him as a cabinetmaker of the first order. He is known to have learned his trade from Robert Rosier, a Frenchman who had married a relative of Hosmer's, and who "was a very excellent cabinet-maker." The bureau nearest the window, the chairs, and the desk, are all Hosmer's work. The latter, an excellent piece of craftsmanship, was made for his own use, and stood in his office for many years. The chairs are typical examples of provincial work showing the persistence of certain features of early joinery into the Chippendale period. The splats are simplified versions of the typical New England design seen in Room 7. The pair flanking the desk was made for Captain James Barrett, and came to the Society from his daughter, Mrs. Dorcas Barrett Gerrish. The bureau, with its fine proportions and delicately carved feet, is in interesting contrast to the somewhat clumsier piece in the same style

on the opposite side of the chimney piece. These bureaus contain old textiles and jewelry, and costume accessories of all kinds.

Of the fine pair of early Empire mirrors above the bureaus, one came from Miss Polly Kettell, 1750-1843, the other from Deacon Elisha Tolman, who had it before 1818.

The other three pieces in the room are of about the same time as the Hosmer furniture, showing various local interpretations of the Chippendale style. The beautiful claw-and-ball-foot bed came from the Tufts family, descendants of Peter Tufts of Malden (1617-1700), who settled in Lexington about 1775. The tea table, also from Lexington, is a good example, showing the elongated claw-and-ball foot with low curving leg often attributed to Salem, but probably made throughout northern New England. The high chest of drawers belonged to Ebenezer Stow of Concord, who married Mary Hartwell in 1775. It is the piece referred to in the notes on Room 8 as being similar in workmanship to the Emerson high chest, and to our own chest-on-chest. The bonnet top had begun to supersede the flat-topped high chest very early in the eighteenth century, and by the time these pieces were made had long been a well-established style in country districts. Stored away in the drawers of this piece are daguerreotypes and ambrotypes of many well-known Concord people.

The corner cupboard came from the old Potter house on Fairhaven Road in Concord, built in 1723 and destroyed in 1877. The mouldings of the cornice correspond with the earlier date. On the front is painted the name of Judah Potter, who died in 1731, and the date 1725.

The cupboard contains Sino-Lowestoft in characteristic shapes, decorated for the most part with sprigged or landscape patterns. An exceptional piece is the water pitcher with dragon knob, dating probably with the earliest importations of the ware.

Very characteristic of the early nineteenth century are the funeral pieces and other needlework pictures shown in this room and the adjoining alcove. An early and less than ordinarily lugubrious one, which hangs near the entrance door, offers the comforting assurance that "There is rest in Heaven," worked in memory of the Reverend Asa Dunbar, Henry Thoreau's maternal grandfather, who died in 1787.



THE REEDED ROOM

The charming needlework picture over the desk was worked by Lydia Hosmer, daughter of one of the numerous Concord families of that name, and depicts the scene in Sterne's *Sentimental Journey* in which the sorrowing of Maria is described. The melancholy lady sits at the foot of a large tree, exactly as described by Mr. Yorick, who may be discovered at the coach window in the background. "At a little opening in the road leading to a thicket I discovered poor Maria sitting under a poplar. She was sitting with her elbow in her lap, and her head leaning on one side within her hand; a small brook ran at the foot of the tree. . . . She was dressed in white, and her hair hung loose. . . . Her goat had been as faithless as her lover; and she had got a little dog in place of him, which she kept tied by a string to her girdle: as I looked at her dog, she drew him towards her with a string. 'Thou shalt not leave me, Sylvo,' said she."

This delicate bit of artistry, with the water color, "Fishing Party," in the Alcove, won for Miss Lydia premiums at the cattle show of 1812.

Either side it hang the silhouette portraits of Timothy Blood of Concord and Susan Flint, his wife, cut by William King of Salem, "cabinet-maker, turner, profilist, and scamp." Since taking "profile likenesses" was only one of King's numerous "projects," at which he worked only between the years 1804 and 1809, examples of his work are rare.

Room 12

THE ALCOVE

Miss Lydia Hosmer was, as we have seen, a young woman more than ordinarily talented in her day. Her "Fishing Party," hung by the window in this room, is a quaint individual rendering in water colors of George Morland's "Angler's Repast," published by William Ward in 1780, in which the costumes have been changed to conform with the fashions of 1812, and a few changes made in the foreground to Miss Lydia's liking. The picture was for years supposed in Concord to represent the familiar Concord River picnic, which time-honored institution no doubt inspired the choice of a print to be copied.

On the other side of the window we are offered a pathetic bit of family history in the dedication of the work of Mary Ann Barry, 1812, to "Lucretia Thayer Barry died Oct. 25, 1810 Aged 9 months," and to "Lucretia Barry Second Died November 15th 1811 Aged 9 Weeks." The piece shows the usual despondent lady weeping at an urn beneath a drooping willow, its excellent work and composition testifying to the quality of the teaching at Miss Rowson's Academy.

Opposite are the samplers made by Eliza D. Melvin and by Lucy Barrett, daughter of Captain Nathan Barrett, in 1795, when Lucy was ten years old—an age at which the modern child is learning to swim and skate, but probably would not know a cross-stitch from an outline.

An unusually fine sampler embroidered in several flat and drawn fabric stitches hangs over the far table. The design is an Occidental version of the Tree of Life, showing at its roots the united hearts of David and Sarah Townsend, "Married 1773-Nov. 23," and on the tree nine apples, each inscribed with the name and date of a child of the marriage. The fourth child, David Townsend, married Abigail Wellington, whose sampler hangs next.

The corner cupboard contains Sino-Lowestoft in sprigged and classic designs, later on the whole than those in Room 11. In the center of the lower shelf is the cake plate from the Knox set of Cincinnati china referred to in the notes on Room 7. An excellent example of the numerous designs in the Adam manner popular in this country throughout the first quarter of the nineteenth century is the blue banded tea set on the second shelf. A beautiful pair of cups and saucers with black armorial decoration on the third shelf shows the superior quality of the ware produced for the more discriminating trade of Europe. They were bought in France, and came from the family of William Dawes, who rode with Revere on the night of April 18, 1775. Another Dawes heirloom is the fine cellarette on the table to the right. Both were given by Mrs. Arthur Holland, formerly of Concord.



THE MCINTIRE ROOM

Room 13

THE MCINTIRE ROOM

c. 1810

The Architecture

This room is in the style of Samuel McIntire, wood carver and architect of Salem, whose influence is apparent in the architecture of this part of New England throughout the first quarter of the nineteenth century. Although the inspiration of McIntire's work was obviously Adam, there is about it a freshness and freedom from the stereotyped which lend it a charm peculiarly American. While conforming to the Adam precepts of classical arrangement and attenuated proportions, he employed the orders freely and unconventionally, introducing into his work a number of original decorative motives and arrangements which have become irrevocably associated with his name. Of these the most characteristic is the American eagle, popular symbol of American freedom, without which no gathering or function of the early eighteen-hundreds was complete. A number of eagles, boldly, yet delicately carved are found in the wood trim or surmounting the roofs of houses in Salem on which he is known to have been engaged.

While it is not believed that McIntire worked outside Salem, there are several houses in Concord which testify to the propriety of having a room in his style in this house. The mantel here came from a house in Roxbury once occupied by John Singleton Copley. The rest of the room is made up from details copied from the house on Bridge Street, Salem, built by McIntire about 1786.

The Furnishings

The coloring of the room was dictated by the predominance of these colors in the fabrics of the period. The wall paper is a copy of a French paper of the Directorate, showing the classic influence increasingly prevalent on the Continent during the first quarter of the century. The woodwork repeats in color a tone in the background of the paper similar to that found on several original McIntire rooms.

The window curtains are modern, hung in a modified version of a

Sheraton design, their weave approximating that of the old French blue brocade of the chair cushions. The glass curtains are an effort to suggest by means of modern materials the sheer India muslins so popular at this time. The trimming repeats the characteristic ball motive seen in the woodwork and underneath the cornice of the mirror between the windows.

The furniture shows both Heppelwhite and Sheraton influence. An interesting group in the latter style, as interpreted in Salem, includes the sofa to the right of the entrance, the card table between the windows, and the sewing table across the room. These pieces, and six others still in Billerica, were made in Salem early in 1810 as part of the wedding furniture of Miss Lucy Hill of Billerica, great-grandaunt of Mrs. Warren Stearns of that town, from whom these pieces are on loan.

Fortunately Miss Lucy's letters and receipted bills have all been carefully preserved in the family, so that this furniture is as fully documented as any we know. A group of letters which passed between her and her friend Sally Hemmenway, wife of Dr. Samuel Hemmenway, her Salem agent, tell a charming story of the hopes and fears of the bride, of her plans for the wedding, the furnishing and decorating of her house, and the stocking of the kitchen and pantries. Through these we are able to identify her cabinetmaker as Nehemiah Adams of Salem, maker of the handsome labelled secretary now in the Pennsylvania Museum, and, by comparison of these pieces with others known to have come from Salem, to establish certain definite characteristics of his work. The graceful ringed and reeded legs, the high, delicately swelled and tapered foot, and the use of rare and unusual woods for inlay in geometric forms, as seen on the two tables in this room, are all features of a large group of so-called Salem Sheraton attributable to him.

The sofa shows the carved decoration generally attributed to McIntire, whose services as expert carver seem to have been engaged by several Salem cabinetmakers. Across the center of the top rail one of the famous Salem eagles takes the place of the more usual basket of fruit and flowers. Although a number of these Salem sofas are known, only one other, now in the Metropolitan Museum of Art, has this coveted feature. The covering is of course a late replacement. "I have purchased

a brocade gown for your soffa at thirteen Dollars exactly Such a one as Rebecca Pierce gave thirteen for," wrote Sally Hemmenway to her Billerica friend. Thus we know something of the original covering, and may hope some day to find another gown worthy to take its place.

No room of this period but would have contained a few such reminders of the glory of the young nation, so soon again to try its strength against the mother country. Engravings of the paintings of Trumbull and other artists, recalling the triumphs of our struggle for independence, and glorifying its heroes, were extremely popular at this time, and were supplied in numbers by both English and American publishers. Two typical examples are hung here, "The Battle at Bunker Hill near Boston," engraved by I. G. Muller, and "The Death of General Montgomery," engraved by J. T. Clemens, both from paintings by Trumbull, published in London in 1798.

Heppelwhite influence predominates in the other furniture in the room. Two characteristic card tables, having the straight, tapered legs and delicate inlay associated with that style, are temporarily in the Alcove, the semicircular one from Daniel Brown, 1738-1796; the other and more graceful example from Tilly Merrick of Concord, who married Sally Minot in 1798. Merrick was influential in the mercantile world, and was connected with the embassy of John Adams in both France and Holland. His epitaph commends him among other things for having "had an excellent art in family government." The piano, with case also in Heppelwhite style, was made by Dodds and Klaus of New York for the Whitney family of Concord, who owned it about 1804.

The sofa on the far side of the room shows an interesting and characteristic combination of both Heppelwhite and Sheraton features. It belonged to Samuel and Susan (Hudson) Barrett, who married in 1811, and who also owned the graceful little "fancy chairs" about the room. Charming these must have been in their original coloring of light blue and gold, traces of which may still be seen through the sombre decoration of a later and less joyous generation. No less charming the profile of their youthful mistress, cut by William Doyle of Boston about the time of her wedding, and now to be seen hanging above the Barrett sofa.

The tall clock, which belonged to Lucinda Rogers, wife of Timothy Wesson of Concord, has the delicate inlaid fans and paterae found on many pieces of the period. On a tea caddy across the room will be seen inlay in a similar pattern, executed with remarkable skill by a craftsman whose chief profession was not woodworking but farming, but who, like most farmers of his time, had learned a trade as well. This box was made by Ebenezer Hubbard of Concord, 1782-1871, as a present for his grandmother, and was evidently used for spices instead of tea, as two of the compartments still contain cinnamon and pepper. A quaint profile portrait of Hubbard, probably cut by an amateur, stands near by on the tray. The tray itself belonged to Colonel Jones of Weston.

Cut glass from Waterford and Cork in Ireland, and from the numerous factories of England, was extremely popular at this time, and was imported in quantities throughout the period. A fine pair of side dishes on the mantel, having the bluish color and cutting usually attributed to Cork, belonged to Mary Jones, who was the wife of the Reverend Asa Dunbar, and grandmother of Henry Thoreau.

Her profile, strong but kindly, hangs above them in a black wooden frame, facing the profile of her second husband, Jonas Minot. Both were cut and signed by William King of Salem sometime between 1804 and 1809. On either side of them are the portraits of Samuel and Theresa Coates, the latter painted in India ink and touched with gold, delineating with unusual care the details of a lady's costume of the period. Such silhouettes are rarer in America than either the hollow-cut or the cut-and-pasted types, numbers of which must have adorned the walls and mantel shelves of that day, and many of which have survived to tell the story of the moods and manners, the costumes, and even the home surroundings of our forbears.

Room 14

THE EMPIRE ROOM

c. 1825

Towards the close of the first quarter of the nineteenth century the influence of the styles of the French Empire became increasingly apparent in our own. In architecture a growing interest in Greek classic forms resulted in a return to the proportions of Greek temples and a careful copying of Greek architectural elements. The furniture shows a gradual thickening and coarsening of design in which rigidly classic forms predominate.

The Architecture

The woodwork of this room came from a house in Plymouth, Massachusetts, where the studding was of course higher than in our house. In spite of the consequent change in proportions, the room has much of the feeling of the period represented by several houses on Main Street in Concord, and by the houses built at the time Beacon Hill in Boston was developed. The mantel came from the old Paul Revere Tavern, which stood for many years opposite the railway station in Lexington Center. The coal grate, the last step in heating efficiency before the advent of the "base burner," came out of a house on Beacon Hill, and is set up here exactly as it was there.

The Furnishings

The wall paper is a genuinely old paper of Empire design which had been stored unused in a Concord attic for many years. The window draperies came from the same attic, and are of a material probably substantially later in date than the room, although harmonious with it in feeling. The metal cornices and tie-backs are of the period, having been in the collection for many years.

A center of interest in the room is the crayon portrait of Mrs. Nathan Barrett, grandmother of Edwin Shepard Barrett, to whom, with his wife, a brass plate by the front door of this house is dedicated. Mrs. Barrett was Mary Jones, daughter of Elisha Jones, who lived in the

house on Monument Street, known as the "Bullet-hole house," for the hole in its ell made by a British bullet fired during the retreat from Concord Bridge on the nineteenth of April, 1775. Mary was only four years old at the time, and is said to have stood on a pile of dried fish near the ell door watching with her father the action across the road. A daguerreotype showing her five children and two other members of the family is on the sabre-foot table before the sofa. Edwin Shepard Barrett is the seventh to the right.

The furniture of the room shows the gradual development of the Empire style from late Sheraton types, to the substantial proportions and elaborate ornament of pieces under full influence of Napoleonic taste.

An excellent example of the latter is the French clock on the mantel, bought in 1831 at an auction of the effects of Joseph Bonaparte, eldest brother of Napoleon, who lived in the United States between the years 1815 and 1832. The alabaster columns and drapery swags, the gilded lions and the eagle, emblem of Napoleonic Empire, are all characteristic motives of the period.

The desk is of an earlier time, showing the northern New England block-front type at the highest point of its development. It belonged to Dr. John Cumming of Concord (1728-1788), an officer of the Revolution, and a man all his life prominent in town affairs, who was also the owner of several of the pieces shown in the downstairs rooms. Inside the desk are various relics, including a primitive pair of spectacles once owned by Henry Thoreau's father, and some fragments of the first lead pencils made in the United States by William Munroe of Concord.

A good example of the Empire style as interpreted in New England is the card table by the fireplace, showing the rather heavy reeded leg and acanthus carving found on numerous pieces of the period. It belonged to the Stowell brothers of Concord, grandsons of the Captain George Davidson whose portrait hangs in Room 7. The exuberant curves of the copper coffee urn from the Winthrop family are also typical of the period.

An attractive piece having the gracefully scrolled arms and classic proportions of the Empire style at its best is the sofa from the Old Manse, once the property of the Reverend Ezra Ripley, minister of the



THE EMPIRE ROOM

church in Concord from 1778 to 1841. The pineapple carving, so graceless in its decadent form, is here seen as an attractive feature of a well-balanced design.

Dr. Ripley's inkstand is in the desk across the room. His silhouette, a copy of an original owned by a Cambridge descendant, hangs on the left wall, together with a certificate authorizing Miss Mary Chambers to teach school, written and signed in his hand. Testifying as well to her unusual charm is the delicately cut profile which hangs below.

Above the sofa the lovely face of an unknown lady, found in the collection without identification of any kind, looks down serenely on these unaccustomed surroundings as though waiting for the visitor who will some day recognize and name her. The portrait, which is above the average in coloring and execution, is the work of a local artist, Thomas Bayley Lawson of Lowell (1807-1888), best known for his portraits of Webster, Clay, and other political personages.

On the window sill near by is the little copper kettle carried by Louisa May Alcott when she went to the Civil War as nurse.

The chairs belonged, one to the Reverend Barzillai Frost, a colleague of Ripley's in 1837; the other, in country Chippendale style, to the Reverend Asa Dunbar, grandfather of Henry Thoreau.

The gentle arts of needlework and brushwork with which the ladies of the early years of the century had engaged their leisure hours were practised in this period to the point of deterioration. No finishing school but devoted a large part of its teaching to these ladylike arts, and no well-brought-up young woman but had a masterpiece or two to her credit by the time she had reached the age of marriage. An example of the exquisite meticulousness of some of the work done early in the period is seen in the water-color drawing on the wall near the hall door, painted by Miss Harriet Pratt of Concord in 1834.

Appreciably less painstaking is the needlework near the chimney piece, wrought by Miss Charlotte Julien, daughter of the famous Julien whose "Restorator" was the first public eating house in Boston. She died in Concord in 1845 at the age of fifty.

A pair of flower pieces across the room are the work of Miss Harriet Moore, daughter of Abel Moore, whose wing chair is in Room 7.

THE THOREAU ROOM

The small slant-ceilinged, whitewashed room adjoining the Empire room contains the furnishings of the hut at Walden Pond where Henry Thoreau lived and wrote and dreamed. Here are the rude cot on which he slept, his desk and draughting instruments and surveyor's chain, and the personal belongings for which he cared most. Under the window are the snowshoes given him in friendship by the Indians. His walking stick is in one corner and in the other on a table is the flute, his name cut in the shaft, of which Louisa May Alcott wrote so charmingly:

We sighing said, "Our Pan is dead;
His pipe hangs mute beside the river.
Around it wistful sunbeams quiver,
And Music's airy voice is fled.
Spring mourns as for untimely frost;
The bluebird chants a requiem;
The willow-blossom waits for him;—
The genius of the wood is lost."

Then from the flute, untouched by hands,
There came a low, harmonious breath;
"For such as he there is no death —
His life the eternal life commands;
Above man's aims his nature rose,
The wisdom of a just content
Made one small spot a continent
And tuned to poetry life's prose.

"Haunting the hills, the stream, the wild,
Swallow and aster, lake and pine,
To him grew human or divine,—
Fit mates for this large-hearted child.
Such homage Nature ne'er forgets,
And yearly on the coverlid
'Neath which her darling lieth hid
Will write his name in violets.

"To him no vain regrets belong,
Whose soul, that finer instrument,
Gave to the world no poor lament,
But wood-notes ever sweet and strong.
O lonely friend! he still will be
A potent presence, though unseen;—
Steadfast, sagacious and serene;
Seek not for him—he is with thee."

Near by are some of his favorite books, many of them annotated in his hand. The portrait over the desk is of his brother, his nearest friend and his companion in the *Week on the Concord and Merrimack Rivers*. Another warm friend was John Brown, whose autographed photograph is on the table near the door. Thoreau's interest in the cause of slavery and in the underground railway which ran through Concord is well known. The figurine of Uncle Tom and Little Eva is said to have been left him by a fugitive slave whom he had helped to escape. The photograph near it is his own, copied from a daguerreotype taken late in life when his work was nearly over and he had begun to know the appreciation which has since strengthened with each succeeding generation.



THE THOREAU ROOM



MODEL OF THE CONCORD FIGHT

The second floor stairway came from a house in Salem, and was installed here without essential change. The paint is the original.

A painting in velvet hung above the landing is another of Miss Lydia Hosmer's efforts, a really fine piece showing a sense of design and color values unusual in such work.

The stairway leads to the model of the Concord Fight on the third floor, which may be seen through the door on the right.

THE MODEL OF THE CONCORD FIGHT

BY

ALLEN FRENCH

This model was designed to show with great exactness and yet with picturesqueness how the fight at the North Bridge in Concord took place on the morning of April 19, 1775. It was the work of several months, devoted to securing not merely lifelikeness, but also accuracy both in the larger features of the scene and in detail.

In the foreground stand the British regulars, their squads disposed in column to defend the bridge against the advancing Americans. One squad has already fired, and, having separated to right and left, is marching with empty guns to the rear, where they will form, load, and wait their turn to fire again. Part of the smoke of their discharge hangs in the bushes to the right of the column. The second squad is ready to fire, the front rank kneeling, the second rank stooping, and the third upright. The three ranks are "locked," or standing close together. In the second rank the man on the left is hit, and is crumpling down. Beside the squad stands Captain Laurie of the Forty-third Regiment, with sword upraised, about to give the command to fire. Behind them in column stand the remaining troops, waiting their turn. (Not all of them are shown: there were probably more than a hundred British.) The men are all in individual attitudes: one is on tiptoe watching the Americans. An ensign with a flag stands to the right of the column, and another officer can be distinguished.

These regulars stand in a lane bordered by stone walls and overhung by an elm. By the river bank are bushes. Nearer is a field, realistically appearing to show stubble and ploughed ground. In it stands Lieutenant

Sutherland, whose recently discovered narrative tells this part of the story. He is ordering two privates to fire.

Beyond the British runs the river spanned by the bridge. The latter runs diagonally across the scene; and unless a spectator takes a position to look along it, he fails to notice the clever narrowing of the bridge. At the farther end are but a few free-standing figures. Nearest stands Major John Buttrick with upraised gun, giving his famous order, "Fire, fellow soldiers, for God's sake, fire!" Beyond him lies the fallen Captain Isaac Davis of Acton; and near by is an American farmer striding down to the river bank to get a fair shot at the British.

Except for some bushes and landscape accessories, all the rest is painted on a semicircular background which closes in the scene. So well have the sculptors wielded the brush that the two parts of the landscape seem one. The painted part shows roads and river, hills and trees, and the clouds overhead, and also the American column as it marches down the hill, turns a corner, and comes to the bridge. From it are already breaking out puffs of smoke, and in the nearer ranks Abner Hosmer is seen falling.

This excellent work was made by Samuel Guernsey and Theodore B. Pitman of Cambridge, Massachusetts, and stands comparison with any other model of the sort. Every figure is individually made, no two attitudes are the same, and every face has its appropriate expression. The landscape is remarkable, the foreground trees and bushes are perfect, and the landscape background is brilliant. For the whole scene the sculptors depended largely on the engraving of 1775, by Amos Doolittle, a copy of which hangs downstairs. This gave the landscape features of the time, the shape of the bridge, and the position of now vanished roads. A study followed of the terrain, which in a century and a half has been little altered. Next it was important to have the British uniforms accurate. For these, the sculptors used the advice of the librarians of the British War Office, and also of Captain Oakes-Jones, a specialist in such matters. The Americans had no uniforms, but came to the field in their ordinary working clothes, of which also a study had to be made. The positions of the British are according to the tactics of "Street-Firing," which it has been proved they used at the Bridge.

The model was the gift, in October, 1930, of Mr. Raymond Emerson.



THE STUDY OF RALPH WALDO EMERSON

In a passage leading to the far door of the Emerson room is exhibited early transfer-printed ware from Staffordshire, together with lustre ware and other tableware of the mid-nineteenth century. At the far end of the passage are two cases of early glass, including a notable group of American drinking glasses. A map on the right wall gives the names and location of Concord farms and residences in 1853.

Room 16

RALPH WALDO EMERSON'S STUDY

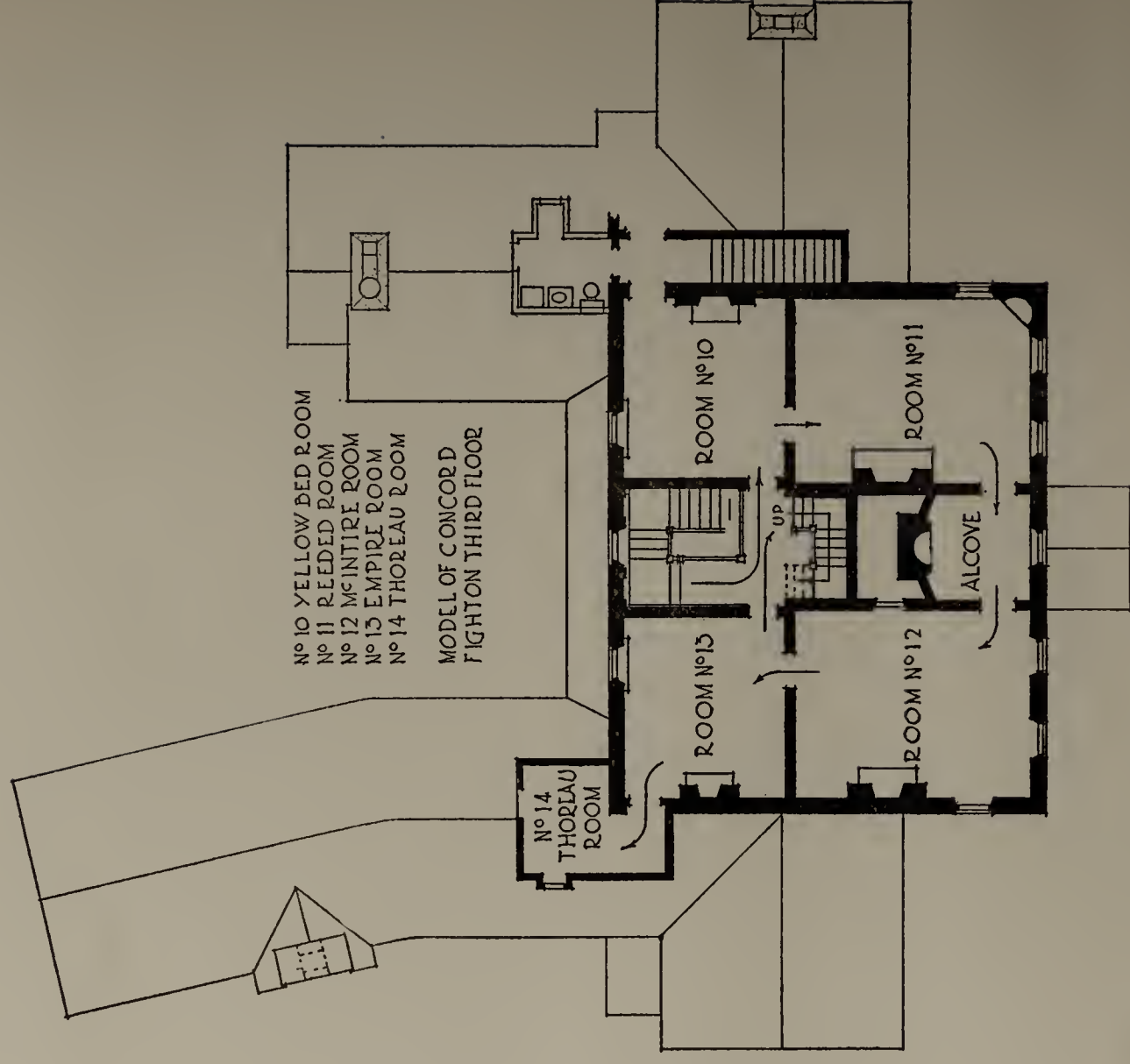
This room, which occupies a wing of its own on the ground floor off of Room 8, provides a fitting climax to our series, embodying as it does the very essence of the literary and social life of Concord of the mid-nineteenth century. The dimensions of the room, the proportions, and even the orientation are identical with those of the original study in the old homestead across the road. The woodwork reproduces in every detail the woodwork of the original room, while the shutters are the old ones taken from it. The mantel is a clever copy of the original.

Into this room the entire contents of the original study have been moved and arranged by members of the Emerson family exactly as Ralph Waldo Emerson left them. By the door hangs the calendar, turned, as he left it, to the year and month of his death. His portfolio lies on the table where he put it down. Beside it is the chair in which he sat and wrote, the portfolio on his lap. Along one wall are his books, many of them first editions, all of them priceless for their association with the poet-philosopher and for his frequent annotations; and on the other walls hang the portraits of his friends and relatives and the philosophers whom he admired. Many a pilgrimage from many a distant land has been made to Concord to see this room alone.



- Nº 1 SEVENTEETH CENTURY ROOM
- Nº 2 PINE SHEATHED ROOM
- Nº 3 CRANE ROOM
- Nº 4 RELIC ROOM
- Nº 5 GREEN ROOM
- Nº 6 QUEEN ANN ROOM
- Nº 7 CHIPPENDALE ROOM
- Nº 8 REVOLUTIONARY BED ROOM
- Nº 9 ENTRANCE HALL
- Nº 15 EMERSON STUDY

FIRST FLOOR PLAN.



- Nº 10 YELLOW BED ROOM
- Nº 11 REEDED ROOM
- Nº 12 MCINTIRE ROOM
- Nº 13 EMPIRE ROOM
- Nº 14 THOREAU ROOM
- MODEL OF CONCORD
FIGHTON THIRD FLOOR

SECOND FLOOR PLAN

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